

1879



ROYAL

Lyceum Theatre.

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Sole Lessee and Manager,

MR.

HENRY IRVING.

—:o:—

THE

LADY OF LYONS.





On THURSDAY, APRIL 17th, 1879, and EVERY
EVENING (except Wednesday),

WILL BE PRESENTED

LORD LYTTON'S PLAY,

THE

LADY OF LYONS.

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Claude Melnotte	Mr. IRVING.
Colonel Damas	Mr. WALTER LACY.
Beauseant	Mr. FORRESTER.
Glavis	...	...	...	Mr. KYRLE BELLEW.
Mons. Deschappelles	...	...	...	Mr. C. COOPER.
Landlord	...	...	...	Mr. S. JOHNSON.
Gaspar	...	...	...	Mr. TYARS.
Capt. Gervais	...	...	...	Mr. ELWOOD.
Capt. Dupont	...	...	...	Mr. CARTWRIGHT.
Major Desmoulins	...	...	...	Mr. ANDREWS.
Notary	...	...	...	Mr. TAPPING.
Servant	...	...	...	Mr. BRANSCOMBE.
Servant	...	...	...	Mr. HOLLAND.
Madame Deschappelles	...	...	...	Mrs. CHIPPENDALE.
Widow Melnotte	...	...	...	Miss PAUNCEFORT.
Janet...	...	...	...	Miss MAY SEDLEY.
Marian	...	...	...	Miss HARWOOD.
AND				
Pauline	...	...	...	Miss ELLEN TERRY.



Synopsis of Scenery.

ACT I.

SCENE 1. A ROOM IN THE HOUSE OF M. DESCHAPPELLES.
SCENE 2. THE EXTERIOR OF "THE GOLDEN LION."
SCENE 3. THE INTERIOR OF MELNOTTE'S COTTAGE.

ACT II.

SCENE 1. THE GARDENS OF M. DESCHAPPELLES.

ACT III.

SCENE 1. THE EXTERIOR OF "THE GOLDEN LION."
SCENE 2. THE INTERIOR OF MELNOTTE'S COTTAGE.

ACT IV.

SCENE. THE COTTAGE AS BEFORE.

ACT V.

(Two years and a half are supposed to have elapsed.)

SCENE 1. A STREET IN LYONS.
SCENE 2. A ROOM IN THE HOUSE OF M. DESCHAPPELLES.

*The New Scenery by Messrs. H. CUTHBERT and HAWES CRAVEN.
Dresses by KERSLAKE & Co., SIMMONS & SON and Mts. REID.*

Programme of Music to be performed during the Evening:—

(Composed by Mr. HAMILTON CLARKE.)

MARCH—Alexandra.	OVERTURE—“Nanon.”
OVERTURE—“Lady of Lyons.”	GAVOTTE.
VALSE—“Pauline.”	THREE HUNGARIAN DANCES.

Preceded EVERY EVENING (except Wednesday), at Half-past Seven, by
the COMEDIETTA of

BOOK THE THIRD, CHAPTER THE FIRST.

Howard Leslie (an intimate friend of Charles Arundel) Mr. TEESDALE.
Charles Arundel .. (a gentleman, recently married) ... Mr. ELWOOD.
Joseph (his groom) Mr. RUSSELL.
Lucy Arundel .. (Wife to Charles) Miss BUFTON.

Scenic Artist *Mr. HAWES CRAVEN.*

Musical Director *Mr. HAMILTON CLARKE.*

Stage Manager *Mr. H. J. LOVEDAY.*



On WEDNESDAY EVENING, APRIL 30th, and Every
Wednesday Evening until Further Notice,

WILL BE PRESENTED

SHAKESPEARE'S TRAGEDY OF

HAMLET.

—:o:—

Hamlet *Mr. HENRY IRVING.*
Ophelia *Miss ELLEN TERRY.*

The Bill of the Play will in every part of the House be supplied without charge.

No Fees of any kind will be permitted, and Mr. IRVING trusts that in his endeavour to carry out this arrangement he may rely on the co-operation of the Public.

The only authorized Book of Mr. IRVING'S
Acting Version of HAMLET, is to be had in the Theatre,
Price ONE SHILLING.

Box Office of the Theatre, under the direction of Mr. HURST, open
from 10 till 5, where seats may be taken One Month in advance.

CARRIAGES AT ELEVEN.

Prices: Private Boxes, 3 Guineas to 1½ Guineas; Stalls, 10s.;
Dress Circle, 6s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s.

Acting Manager Mr. BRAM STOKER.



The Lady of Lyons.

“Never, perhaps, since the play was presented by Macready and Miss Faucitt has a performance of ‘The Lady of Lyons’ attracted greater interest or begotten more enthusiasm than that given last night at the Lyceum. During successive years of popularity, and during that period especially in which he has been his own manager, Mr. Irving has inspired among large classes of the public a faith which may best be described as devotion. It is not with those only who have held ever to a belief in the stage that this faith prevails. Far beyond such limits has it spread, until now it includes thousands of those who at one time looked upon the drama as practically lost, and unlikely ever more to hold up its head among the arts. That a higher and more robust creed now prevails, and that interest in things theatrical extends through all classes, is principally attributable to Mr. Irving. There is, accordingly, little cause for wonder that each successive revival at this theatre of works of poetical or dramatic merit stimulates public curiosity to the utmost, and that the first performance forms a species of festival, at which every votary of the stage strives eagerly to be present. Last night witnessed the customary triumph. An audience, including the usual proportion of those most distinguished in the world of art and literature, filled the house in every part, hailed with delight the progress of the play, and at the fall of the curtain summoned and resummoned the principal actors with an enthusiasm that in the end extorted from Mr. Irving a few words of acknowledgment. In every respect the utmost care had been exercised upon the revival. Costumes and decorations had been studied in works bearing upon the time of the Directoire, and the performance, as a picture of life at the epoch, was perfect. Equal attention had been bestowed upon the selection of the actors to whom were entrusted the principal parts. Himself a chief favourite with the public, the cynosure of those who work most for the regeneration of the drama, Mr. Irving has secured for his principal associate an actress capable of sustaining with him the burden of divided empire. Others of tried merit support him in his task, and one actor at least, whom the decline of the poetical drama has forced into a premature and regretable retirement, comes forth to contribute to and share the triumph. It is needless to go into the question of the merits of the most artificial and most successful drama of the present century. Everything that can be said against the character of the hero has been thrice urged, and the assertion that the jewels of language and thought are paste has been as often repeated. Still the play holds its own, and is likely to do so until some one supplies a drama as sympathetic, as emotional, as tender, and more true. From established precedent Mr. Irving departs far. To begin with, he presents Claude Melnotte as a man who, though still young, has passed the period of *prémière jeunesse*. Whether in his rustic suit, returning home from the contest

with his fellows, and bearing with him two rifles—that with which he has beaten all competitors, and the second decked with ribbons, which is the prize of his dexterity as a marksman; again in his surcoat of maroon velvet and his velvet cap, contrasting markedly with the Republican ugliness of the costumes of his Lyonnese associates; or again in the richly-embroidered uniform of the army of Italy, when, with a face bronzed and furrowed with hard service, he returns to claim the love which he has strangely won and never forfeited, we see always a resolute, passionate man, in place of the buoyant stripling whom less considered and less competent actors have presented. His passion develops itself in the fierce gait, the short broken breath, and the spasmodic delivery of the more dramatic speeches. A perpetual conflict wages in his breast, and his irresolution and his despair manifest themselves in the abrupt changes of voice, the walk as of an animal at bay, and the burning fervour of his clasp of the melting, angry woman, who is longing to forgive the offence she pronounces inexpiable. The novelty of this view seemed to commend it to the audience, and won for Mr. Irving a reception not less warm, and even overpowering, than has been extended to his Hamlet or his Charles I. Miss Terry's Pauline is likely to rank as one of her most attractive impersonations. It has delicacy rather than strength, and shows little of the kind of pride we are accustomed to expect in the earlier acts. Its grace and beauty are, however, unsurpassable; and the tenderness and the despair of the later scenes may rank among the actress's brightest accomplishments. Scarcely, if at all, inferior to the reception accorded to the Claude was that extended to this charming and most poetical presentation of Pauline. Reappearing after a long absence, Mr. Walter Lacy played Colonel Damas, a part in which his admirable elocution and his trained skill were of the highest service. Mr. Forrester's Beauséant was thoughtful and good, though the actor looked too old. Mr. Kyrle Bellew was a satisfactory Glavis, Mr. C. Cooper a good Deschapelles, Mrs. Chippendale a conventional Madame Deschapelles. The Widow Melnotte of Miss Pauncefort was a remarkable and most praiseworthy impersonation. One more triumph has thus been achieved by Mr. Irving in the imaginative drama. Whether it is to be as enduring as it is brilliant, and whether Claude Melnotte is to rank henceforward among his high creations, are matters on which it is yet too early to speak. With the cheers of enthusiastic worshippers still ringing in the ears the task of appraising or analysing niceties of exposition is so difficult as to be almost impossible."—*Morning Post*.

"Again and again was the actor summoned and applauded, and at the close a few words of thanks were perforce extorted from him. A triumph like this is a matter on which too much stress can scarcely be laid by those even who doubt the accuracy of the view that is taken. It proves that every performance of this admirable actor is a stone in the edifice of a future style of art, and that those who hold by ancient canons will have to reconsider their views. Concerning the grace, beauty, and tenderness of Miss Ellen Terry's Pauline there can be no two opinions. That the pride which brings on this loving, generous woman her bitter sorrow and her supreme victory was but faintly indicated is a matter of comparatively little importance. The purity and poetry of the impersonation develop with each succeeding act, and attain their climax in the last, when the tale of her suffering and heart-break is poured into the ears of one she erroneously supposes to be a stranger. Miss Terry shared with Mr. Irving the great triumph that was obtained. Re-appearing upon a stage that cannot afford to miss him, Mr. Walter Lacy gave an excellent performance of Damas, his crisp, perfect enunciation being delightful to follow. Another excellent and quite unsurpassable performance was the Widow Melnotte of Miss

Pauncefort. Mr. Kyrle Bellew's *Glavis* was picturesque and good. Mr. Forrester is an excellent actor, but his *Beauséant* is not one of his happiest efforts. It looks too old and too sombre. Mr. C. Cooper was a satisfactory M. Deschappelles, and Mrs. Chippendale a cheery Madame Deschappelles. It is needless to say that the decorations and costumes were all that could be desired. Not only were the dresses thoroughly representative of the era in which the action is supposed to take place—the very views were models in their way. One view of an interior, indeed, might easily be believed to have been taken in Lyons. Nothing that can be accepted as promise of a lasting success was wanting, and the belief of the public in Mr. Irving as actor and manager is apparently strengthened by the revival."—*The Globe*.

"As some curiosity is likely to be aroused as to Mr. Irving's treatment of this play, we may at once state that the difference from preceding representations is chiefly in the matter of those little details which, judiciously introduced, so materially contribute towards the general effectiveness of a dramatic performance. Save in the costumes of Pauline Deschappelles and her pretentious mother, the piece does not allow of many decorative accessories, but, as might be expected at the Lyceum, the whole of the scenery is new, and as elaborate and picturesque as though each scene constituted an act. The opening scene of a room in the house of Deschappelles represents a tastefully decorated apartment in white and gold; the only vivid colour being afforded by the rich blue satin of Madame Deschappelles and the yellow satin of her daughter, who, on the rising of the curtain, is seated at a harpsichord. In the cottage scene the artistic tastes of Claude are happily indicated by the guitar, music, and flowers thrown carelessly behind the easel, on which is placed the portrait of Pauline (not displayed to the public), and the necessary warmth and glow of colour are supplied by the reflection of the sun upon the foliage surrounding the exterior of the broad window. Here Mr. Irving first appears, and it is at once noted that he has cast aside the velvet blouse which is customarily donned by representatives of this character, and has adopted a brown shooting coat, with high gaiters. There is abundant fervour and elation in Mr. Irving's entry when he informs his mother that he has again carried off the prize at the shooting match, and a good point is made by his triple reading of the contents of the letter sent by *Beauséant*, as though the young lover could not realize the extent of the happiness seemingly displayed before him. The garden scene of the second Act is a remarkably effective set. Around the stage are closely clipped banks of verdure, crowned by flowering plants, a few stone steps in the centre leading to an avenue extending some distance, at right angles to which is a raised walk, from which all the *dramatis personæ* make their entrances. The foreground of this pleasant picture is framed by overhanging trees. Mr. Irving plays off his jests upon *Glavis* and *Beauséant* with admirable ease and freedom, and in the true spirit of raillery, whilst in the passages with Pauline there is no lack of earnestness, combined with graphic indications of the pangs of conscience already experienced by the betrayer. The famous description of the imaginary home by the borders of the Lake of Como is not given whilst the hero and heroine are pacing in front of the footlights, but Pauline, as if the more fully to revel in her lover's rhapsodies, seats herself on one of the projecting banks, while Claude sits by her side. Half-way through his fanciful narration, Claude rises and tenderly draws Pauline towards him, but there is no point-making over the question, 'Dost thou like the picture?' the words being uttered in a subdued half-saddened tone, to which Pauline immediately responds. For this reason the close of the speech was, last night, unaccompanied by the customary applause, but the audience had their revenge at the fall of the curtain. Hitherto, Pauline has

simply appeared as the spoilt child of fortune, who is first realizing the all-potent influence of love. This phase of the character is rendered by Miss Ellen Terry with inexpressible charm and feminine grace, her acting in the garden scene especially being full of the most delicate minutiae. In the cottage scenes of the following acts, Miss Terry lays more stress upon the anguish of the trusting heart than upon the scorn and indignation experienced on the discovery of the manner in which she has been duped. Her enactment is, indeed, eminently womanly, and though some actresses have created greater effect in the more passionate utterances occurring in this portion of the play, none have, within modern recollection, surpassed her in the illustration of its more refined features. When Beauséant, stung by Pauline's refusal to elope with him, attempts to embrace her, Mr. Irving, as Claude, leaps through the opened window, an incident which heightens rather than detracts from the power of the situation. Without being melodramatic, Mr. Irving is sufficiently vigorous in his farewell of Pauline and his mother; and the numerous soldiers en route to join their regiment, with wives and children following them, seen through the open door and window, lends an additionally spirited element to the conclusion of the act. The sarcastic observations of General Damas (played by Mr. Walter Lacy) respecting women, at the opening of the last act, appeared to lose none of their effect; but with the re-introduction to Pauline, the deep interest of the piece thoroughly absorbed the attention of the audience. Miss Terry's exquisite tenderness won all hearts, and when, after the trying moment of suspense during Colonel Morier's inquiries, the revelation came, with its revulsion of feeling, the house rang with sympathetic applause. Then the audience lingered for a brief moment or two, while Claude Melnotte's closing lines were delivered; and, as the curtain fell, loud calls arose for the principal actors."—*Daily Chronicle*.

H A M L E T.
MORNING PERFORMANCES.

In accordance with the wishes of a large section of the Public, Mr. Irving has much pleasure in announcing a series of MORNING PERFORMANCES of HAMLET, commencing SATURDAY, MAY 3rd, 1879, and every Saturday Morning during May, at 2 o'clock.

Seats for these Special Performances may now be booked.

W. S. JOHNSON—“Nassau Steam Press,” 60, St Martin’s Lane, London, W.C.